

Dancing Star



APRIL, 1953

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The Cover

The versatile Russ Saunders, (professional dancer, teacher, actor and model, to name but a few of his numerous accomplishments) appears with his partner on this month's cover of Dancing Star. Following is a recent interesting highlight on Mr. Saunders.

The Pope of Rome negotiated with Salvadore Dali, famous modern painter, (wilted watches etc.) for something quite different in a work of art with which to grace the ceiling dome of the great Cathedral in Rome, Italy. Back in Hollywood, Dali sent out a call for male models to portray Christ on the Cross. Some 500 applicants auditioned. Dali investigated their background, religious faith and their belief.

Because of his background, physical perfection and knowledge of Christ, Russ Saunders was selected. Salvadore Dali made several paintings using Russ as his model for the angels. One of the paintings portrayed Christ (Russ Saunders) on a Cross ascending to Heaven.

An English art collector purchased one of the Dali paintings for \$50,000.

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THE DANCE IN CHICAGO

by Rod Quiros

KREUTZBERG RETURNS

On March 1st, Harald Kreutzberg returned to Chicago for one concert. With today's boom of the dance in the theatre many dancers of yesterday have tried to make a come-back. Sorry to say, they have only succeeded in showing us glimpses of their past artistry. This is not so with Kreutzberg. He is still a master, a genius of the dance world. His program included many light works, the best of which was the Three Characters from the Commedidel 'arte. However, Kreutzberg shows all his greatness and artistry in LUCIFER. This is the great Kreutzberg: with the shaven head and the back drape-like costume. Another number which was interesting was Night Terror to the music of Wilckens: in this number the dreamer and the vision alternately portray the terror of a nightmare....

BOCKMAN BALLET PERFORM

A local group known as the Bockman Ballet presented two performances of Ballets choreographed by Charles Bockman. The first of the ballets was Divertimento to music by Mozart. This abstract ballet contrast the romantic and the classic types of dancing. The main parts were taken by Jane Bockman, Eta Buro, Ken Johnson and Joe Kaminsky. The ballet demands good technique (page 110)

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Dancing Star

APRIL 1953

FIFTEEN CENTS

VOLUME 3

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ADVERTISING RATES ON REQUEST.

Dance Lines

by

Gordon Keith



Star magazines for the year 1952, including a BINDER, send \$4.50 to DANCING STAR, 376 Almaden Ave., San Jose 10, California. (for BINDERS only, send \$3. each).

JUST A SUGGESTION

It just occurred to us that both dance teacher and student might find it profitable to keep a scrap-book of the James Rozanas Acrobatic and Tumbling illustrations as they appear each month in this magazine. (See page 98.)

PIN MONEY FOR YOU

As we noted in last month's column, this issue of Dancing Star is somewhat different in format. Although the changes are minor, we do feel they are important enough to help further the growth of this dance publication.

To help bring these changes to the minds of our readers we are going to give a \$5. check (1st prize), and a \$2.50 check (2nd prize), to the writers of the two best letters on the subject of: CHANGES I'VE NOTICED IN THE DANCING STAR MAGAZINE...As a suggestion, you might name the changes and tell what you do, or do not like about them. Tell your story in 50 words or less. No letters can be returned or acknowledged, and all become the property of the Dancing Star. Names of the Winners will be announced in the June 1953 issue of this magazine. So don't put it off--write that letter NOW!

BINDERS ARE NOW AVAILABLE FOR DANCING STAR MAGAZINES

Although we do not have our ads prepared as yet, we want to call attention to the fact that we now have Dancing Star BINDERS for sale at \$3. each, postpaid. Bound in yellow simulated leather with Dancing Star stamped in black, each binder holds 12 copies. You insert each copy as you receive it. It's a convenient method of preserving all of your back issues of Dancing Star.

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The LOTTEGIR!

AMERICA'S devoted-to-dancers bandleader—Vaughn Monroe—says that the dance business won't really pick up the full interest of dancers until a new craze hits the world.

"Television," the baritone batoneer continues, "has hit the dance business. If we're going to get dancers back into the ballrooms, somebody will have to create such a dance. In the past the Charleston and Lambeth Walk and others have always given a spurt to dancers."

★ ★ ★

Britain's answer to the above quote is 'THE LOTTEGIR' which was devised by C.J.L. Heimann and performed in January before an audience of some six million TV viewers. Through a special reciprocal arrangement with England's DANCE NEWS the editors of the DANCING STAR present for the first time in the U.S. 'THE LOTTEGIR'. Next month we will show the dance fully illustrated. WATCH FOR IT IN THE DANCING STAR!

Routine by Adele England

THE "LOTT" MOVEMENT

Fig. 1—Partners face each other, about two feet apart.

Gentleman's Steps: Clap hands. Link right arm with partner, circle round for seven steps, commencing circle on right foot.

Lady's Steps: As above, linking right arm and commencing the first circle on the right foot.

Fig. 2—Second circle.

Gentleman's Steps: Clap hands. Link left arm with partner and circle round for seven steps, commencing the circle on the right foot.

Lady's Steps: Linking left and commencing second circle on the left foot.

THE "TEE" MOVEMENT

Fig. 3—Holding partner in dancing position, gentleman commences on left foot, lady on right foot. Sixteen bars of polka, swaying the body from side to side as the turn is done.

Fig. 4—Sixteen bars of Polka. Second movement, commencing on right foot for gentleman, left foot for lady.

THE "GIK" MOVEMENT

Fig. 5—Keep hips in contact with partner during this figure, holding partner in dancing position.

(a) **Gentleman:** Step to the side with left foot, travelling along the floor, bending the body to left side and dropping arms.

Lady: Exactly as above, but commencing the side-step on the right foot.

Fig. 6. (b) **Gentleman's Step:** Drag right foot to left foot, straightening body and bringing arms up.

Lady's Step: Drag on (b) left foot to right foot.

Gentleman's Steps:

(c) Repeat (a) Step to side, left foot.

(d) Repeat (b) Drag right foot to left foot.

(e) Repeat (a) Step to side, left foot.

(f) Repeat (b) Drag right foot to left foot.

(g) Repeat (a) Step to side, left foot.

(h) Drag right foot to left foot, keeping weight on left foot.

Lady's Steps: As above, keeping weight on right foot on (h).

Fig. 7—The "Gik" Back Gallop. Keep hips in contact with partner, holding in dancing position. Eight small jumping steps backwards, gentleman commencing on right foot, lady commencing on left foot.

NEXT WEEK: "The Lotte-gik" will be illustrated



"... she stood shapelessly, wrapped around in a woolen thing woven by her brother's young disciples ..."

A MATTER OF BABIES

**Basil Woon learns
about life, liberty
and the pursuit of
a family from Isa-
dora Duncan**

CERTAINLY there is nothing particularly noteworthy in Paris (nor even in San Francisco) about a night spent with a lady. And there is also involved, for the historian, a slight question of delicacy. Nevertheless, the circumstances which surrounded the night I spent with Isadora Duncan were sufficiently unusual, I think, to risk recording.

It was dark and drizzly, a typical January Neuilly night. Outside the American Hospital she stood shapelessly, wrapped around in a woolen thing woven by her brother's young disciples in their Faubourg St. Honoré studio. She was crying "Taxi" monotonously, but since none of the few cars that passed were taxis they swished callously onward through the sloppy night, leaving her frustrated and a little bedraggled. In the midst of my own dire emotion I realized her plight and said tentatively, "If I can take you anywhere, Miss Duncan . . . ?" She turned, peered, threw up an arm as if to ward me off and said tensely, "Do I know you?" I gave my name and she cried, "Of course! Monte Carlo! Cannes!" and throwing her arms about me kissed each cheek in turn, hanging on as if she were drowning. I indicated my toy Voisin, which had a Wellman top made of imitation leather you

could patch if required like a pair of pants (I don't know why I mention this except that it's a piece of the picture an artist would like). As I held the door open she halted, looked at me piercingly and demanded, "What are you doing here?"—as if the building behind us held a new dark secret, perhaps another film star who had taken the wrong pills; there had been several lately. I replied that my wife had just had a baby, and it was as if I had thrown a switch. I swear she grew luminous.

"A baby . . . I must see it! Take me to your wife." With difficulty I halted her at the hospital entrance, mentioning the hour, which was two in the morning, the fact that he was only ninety minutes old and that his mother was sleeping under an opiate, adding further that I had just been thrown out myself. "But a baby!" she argued. "Don't you know that a baby is the only truth in the world?" Truth or not, I said firmly, we could not see him. "Then," she announced, "we must drink to him—and you will tell him one day that when he was born Isadora Duncan drank his health."

This met my own ideas, though to tell the truth the baby didn't enter into them much. I was weak from twelve hours of labor and was horribly, horribly afraid of what might happen, of what I had inferred could happen if the angels weren't on the job. Only an hour before a voice from the hospital had found me in Memmo Rossi's office at *Le Journal*, saying unenthusiastically but with a note of doom, "You have a son, but you had better come at once." In her room I had found her unconscious, dark hair damp against the pillow; the life she had given had all-but drained her own. Bouffe de Saint Blaise had had no reassuring smile, and when an obstetrician who has brought in twenty thousand babies is anxious it is not a very good sign. The acolytes had spoken in hushed voices and had shown me a suffused little animal over whom they cooed but in whom I fear I found no interest, only resentment. There was hope, Bouffe said, but nothing would be sure for hours yet. In the meantime it would be better if I did not remain. Oh, yes, I could telephone. In the morning I might return. Then they would know . . .

It had besides been a hard day professionally. The peace of the world had been once more assured forever (I think at Rapallo) and Sasha Kahn, who always knew everything first, had telephoned me the much bigger news that Harold McCormick was divorcing Edith so that he could marry Ganna Walska who was divorcing Alexander Cochran. I had been glued to a typewriter and the telephone, expecting my own personal flash at any moment.

Now, in the car, with this vibrant woman beside me, exhaustion flooded like a foaming tide; how the Voisin found its way to the Avenue de Neuilly I don't know.

The Restaurant du Progrès ought to have been closed at that hour but the Aga Khan was giving one of his parties and the lights were still on. A tired waiter offered to bar our entrance but Isadora pushed by him as if he were a curtain and advanced to the middle of the room, where she stood, a queen in mufti, unwinding the incredible cloak. "*Monsieur vient d'avoir un bébé!*" she cried. "*Du champagne!*" (She spoke, drank, ate, moved and thought with frequent emphasis; her life was without commas and even when two years afterward at Nice the final period came it was, you will remember, an exclamation mark.) François, the maître-d'hôtel-en-chef, came forward smiling, but his eyes were worried; it was not enough that he should have the Aga disputing with the cook but now here was La Duncan. Only the year before she and Sergei had staged one of their riotous reconciliations at Le Progrès and the damages doubtless were a painful memory.

As this came to mind I thought suddenly: Of course, Sergei is dead. Only three weeks before I had handled the dispatch from Moscow; he had died with Isadora's name on his lips, clutching in his hand a last poem written in his own blood. Poor, mad Sergei, a violent genius whose three years of marriage with Isadora had shaken two continents; six feet three of arrogant passion consumed by a blaze for which she was the final fuel.

We sat down on the banquette. A resigned François clapped his hands and an aged and moody

sommelier waited silently while a bus-boy spread a new cloth. It was the first time I had been alone with the woman they called the greatest artiste of her time, whose "singing arms," in the phrase of Yvette Guilbert, had embraced the world. Of course I had seen her dance, as who hadn't, many times and in many towns, and I knew something of the dramatic poem that was her life. Now and then I had interviewed her—she was News personified, she could do nothing in an ordinary way, it had to be the grand gesture. At one moment she would be forswearing her world, her friends, her lovers, her career, her country, to be a Bolshevik; at the next she would be scandalizing the Balkans by her romance with a beardless king. Now she was beside me in the almost-empty restaurant peopled by the ghosts of a century's gourmets, and the sommelier was pouring the Clicquot, and she was crying. The globules fell one by one splashing on the tablecloth. This is a hell of a note, I said to myself. What do I do now?

(To be concluded next month)

(Reprinted from COUNTERPOINT magazine)

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LONDON FOOT NOTES

by PETER CRAIG RAYMOND

Swan Lake, the new Sadler's Wells production, has saved this company from doldrums over the Winter. Minus their stars-Fonteyn, Shearer, Elvin, Grey- the company has scored with up-coming Nadia Nerina and Rowena Jackson.

Roland Petit causing confusion here with Peter Daubeny starting his appearance in London and the Pal Joey management claiming him for the lead in Paris. This might make a neat cross-channel dash for Petit, but I doubt the possibility--the Daubeny seems the surer bet.

Several new companies have recently appeared here: The New-Ballet and Legat being principal. For lack of billable talent, interesting material and adequate experience, neither have been noticed to any extent. I was out of town for both appearances but my associate, P. Lutely-Sandy, files a negative review on the two.

Now in WONDERFUL TIME at the Hippodrome here is former San Francisco Ballerina Vадja Del Oro. Proving popular with the vaudeville audience, Vадja explains: 'In Flamenco I want my man to know I'm his-I'll do anything for him. Perhaps that's why people prefer Flamenco.'

Maureen Swanson, Scottish ballet dancer, has been signed to co-star with Robert Taylor in *KING ARTHUR*, new Metro British picture.

Surprise news here, from Canadian square dance caller, Jerry Dulay, is that English-stationed G.I.'s are requesting the old-time dances in preference to the modern.

Annual Vic-Wells Ball at the Lyceum here was, as usual, S.R.O. with Claire Bloom, Hermione Gingold and two ballet groups as guests.

In production here is a new British attempt at musical-making: 'Will Any Gentleman.' Highlight of the film is an original Can-Can staged by John Regan. Studio is that involved by HAP-PY-GO-LOVELY the cheese-paring failure even sprite Vera Ellen could not save.

Rumors that vaudeville is dead is trumped by London's Windmill Theatre-celebrating 21 years of non-stop vaudeville. Right in the heart of the theatre district, this theatre has scored 32,000 performances; played to over a 7,000,000 audience.

London is again looking eagerly to the American National Ballet Theatre to provide connoisseur fare during July. Other visitors may



John Regan

well be the Royal Danish Ballet in August.

Ram Gopal, recently at the Hammersmith Lyric, is now in Ceylon, choreographing for ELEPHANT WALK. Star: Vivien Leigh.

Ludmila Tcherina plans to stage her own ballet group in Paris. With nothing certain, she says merely that 'entirely new' is the watchword and musicians, poets and painters will be integral.

The Festival Ballet season produced no new production, attracted near-capacities with the spectacular work of Sonia Arova, just back from her Japanese appearance and Belinda Wright.

Dancer exciting attention is ex-model Trinidadian Shari. Shari, a beautiful 20 year-old, is at the Hollywood Club with a novel mixture of native sophisticate material.

Also in town is the Hollywood City, not Club, Marie Bryant choreographer & trainer for Ava Gardner, Betty Grable and several other film-ites. Marie, a personable negress has taken Shari in hand as 'the best dance material I've found.'



Shari

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NEXT ISSUE

.An interview with DARVIS & JULIA, the Internationally famous \$4500 a week Dance Team....

.PHRA RUANG...a historic Siamese Dance Drama as recorded by dance teacher and world-traveler, Gladys Hight, on her visit to Bangkok....

.Photographic illustrations of the new English dance craze, 'THE LOT-TEGIK.'....



NEWS from the WORLD of DANCE

SCHEDULE DIFFICULTIES FOR BALLET QUINTET

The newly-organized First Ballet Quintet is having trouble with bookings. The Quintet's members are leading dancers in the N.Y. City Ballet and are finding their schedules conflicting. The five dancers include: Andre Eglevsky, Melissa Hayden, Maria Tallchief, Francisco Moncion and Patricia Wilde.

★ ★ ★

JANE FROMAN DANCES

Ten years ago singer, Jane Froman's career was brought to an abrupt end in a Lisbon plane crash. Doctors feared she would never walk again, but in 1945, still seriously crippled, Jane toured hospitals and army camps throughout Europe.

After a long series of painful operations, and bolstered by an abundance of intestinal fortitude, Jane Froman is again able to not only walk—but dance as well, whenever the occasion calls for it, Says Jane: 'When I'm dancing, I forget about operations and braces.'

Jane can be seen Tuesdays and Thursday nights over CBS, TV.

★ ★ ★

AGNES DE MILLE

DANCE THEATRE TO TOUR

Come October, the new Agnes de Mille Dance Theatre under the S. Hurok banner begins a 25-week nationwide tour.

The unit's personnel has been recruited in the main from successful Broadway musicals. The company

is headed by James Mitchell (the Sword Dance in Brigadoon), Genze de Lappe, (ballerina of Paint Your Wagon), Lydija Franklin (Bloomer Girl) and Virginia Boslar (the bride in Brigadoon, at present in New Faces). Other dancers include: Stanley Simmons, Daniel Krupska, choreographer of Seventeen, Bunt Kelley, Jean Houloose and Raimonda Orselli.

Former Musical Director of Roland Petit's 'Ballets de Paris', has been assigned the same position with the de Mille unit. Trudi Rittman is musical advisor and Motley will supervise the costumes.

★ ★ ★

NEW THEATRICAL STORE VISITED BY BURGLARS

Al and Larry Margolin in Oakland California, write: 'News sure gets around. We've been doing good in our new store, so we had burglars drop in over the week end (Mar. 8th) to the tune of \$120. Now our latch-string is always out to our dance friends—but burglars--no!'

★ ★ ★

AND WHY NOT?

Dance director, Jack Baker, who staged all the dance numbers for Rosemary Clooney, Anna Maria Alberghetti and Tom Morton and received \$500 a week and screen credit for it, proved himself a regular guy when he accepted a job as chorus boy at \$150 per week in 'Here Come The Girls.'

Being a married man with a family, Baker saw nothing strange about working in a chorus.

'I had an eight-week layoff,' he said, 'at no salary between pictures. They needed tall chorus boys, so I took the job...'

MEET YOUR FEET

...By **JANINE GREY**

LET me introduce you to your feet. It's high time you looked down and met them and it's high time you started to give them some of the attention you devote to the rest of your appearance. After all, you wouldn't really be able to go far without your feet, would you?

You may think it's a waste of time to spend precious minutes on a portion of your body which you normally take for granted and treat in rather the same way as your heart, that giver of life which works uncomplainingly behind the scenes without attention.

This is where you will be wrong. Just as a machine works all the better if you spend a little time on it, so your feet—and your heart—do their jobs a great deal more efficiently if you acknowledge their presence. This is how to ensure tip to toe health which will carry you through all the hard work, and pleasure, of the coming season.

TIP-TOE

First of all, spend two or three minutes each day on foot exercises. This is going to reap one hundred per cent dividends at future dances.

Take one or two large books and place them on the floor. Now balance neatly on the edge—whoops—I said **balance** and tip-toe round them. Keep this up for one or two rounds and you'll find yourself standing better and straighter as a result.

This standing straight is not just something to be treated lightly. Not only can you carry yourself with poise but, as if by a miracle, the lines of strain will disappear from your face. Yes, I mean face, and this is a fact which can be confirmed by beauty specialists. There is more of a connection between the feet and the face than most of us realise.

Another exercise which will help you all the way up, is to stand one foot from the wall, with your back to it. Now stretch slowly up and back till the crown of your head touches the wall behind you. Raise yourself on your toes and breathe in to eight counts. **Hold it** for eight counts, lower your heels and breathe out gradually. Do this twice more every day and you'll look a different person at the end of a few weeks.

This deep breathing is also pleasing your heart a great deal because your blood needs oxygen and if it doesn't get sufficient—which it won't in the hurry and superficial gasping of modern life—it's going to send out emergency messages to **DO SOMETHING** in the form of colds and other ailments.

You've had plenty already, haven't you?

CARE OF FEET

DO buy well-fitting shoes.

DO visit a chiropodist if you suffer any particular discomfort with them.

DO relax with your feet higher than your head every evening if they are just tired.

DO bathe your feet in hot water for 10 minutes when they ache. Afterwards sooth on Eau-de-Cologne to give a fragrant and refreshing "uplift."



Starting with this issue *Dancing Star* will run an illustrated monthly series on *Acrobatics and Tumbling* by one of America's foremost authorities on the subject, Mr. James A. Rozanas. Mr. Rozanas' book *'Theory & Practice of Acrobatics & Tumbling'* is now in its 4th printing. At present he is working on a new book of *Advanced Acrobatics & Tumbling*.

ACROBATICS



& TUMBLING

BY JAMES A. ROZANAS

FRONT ROLL

From a standing position, feet close together and arms at the sides. (1) Bend knees deeply, reach forward and place hands flat on the floor, shoulder width apart and about twelve to eighteen inches in front of the toes, keeping the knees together and between the arms with the weight on the balls of the feet and heels off the floor. (2) Lean forward, pushing from the toes, straighten the knees and raise the hips, bending the elbows slightly and pulling the head in close to the chest. (3) Duck the head and roll forward, landing on the back of the neck and shoulders and then on the back, drawing the legs in close to the body. (4) Continue rolling until the feet are flat on the floor. (5) As soon as both feet touch the floor, push from the floor and straighten both legs, at the same time stretch arms forward and upward, bringing the body back to the original starting position.

BACK ROLL

From a standing position, feet close together and arms at the sides. (1) Bend knees deeply, and sit backward, placing hands on the floor, bring-

FOREWORD:

Tumbling is an activity that is basic to all forms of physical conduct. Proper training in such skills will prove of inestimable value to the learner in all phases of his life. In addition to the fun of just doing tricks, tumbling improves the agility, the flexibility, the strength, and the coordination of the performer. With the mastery of progressively difficult tricks, poise and self-confidence are acquired. Moreover, the individual learns to cope effectively with emergency situations involving falling in the field of sport and elsewhere.

Almost everyone can profit from general instructions and training covering the fundamentals of elementary tumbling. When the level is attained, the better more ambitious performers are ready to proceed along the road to acrobatics which offer limitless possibilities. Acrobatics literally means reaching the height or summit of gymnastic attainment. Such expertness demands regular practice, and calls for the utmost in patience and courage under the supervision of a sympathetic and capable coach or teacher.



EDITOR'S NOTE: For an enlightening article on the difference between Tumbling and Acrobatics by James Rozanas, read the March 1952 DANCING STAR, page 4.

hands and give a hard kick with the legs until the feet land flat on the floor. (5) Pull head forward and upward, straighten legs and raise arms over head, bringing the body back to the original starting position.

BACKBEND



From a standing position, with the feet about eighteen inches apart and the toes forward, arms straight up and close to the head. (1) Keeping the head between the arms at all times, bend backward from the waist, forcing the stomach out and the hips forward, reaching for the floor with both hands and as close to the heels as possible. (The knees are straight until the hands are close to the floor, at which time they are bent slightly, raising the heels from the floor.) (2) Continue arching the back until the hands are flat on the floor, shoulder width apart, fingers forward and as close to the heels as possible. (3) Roll back onto the heels and force the stomach out, keeping the arms straight and the head forward and upward between the arms.

To come up, push forward and upward with the arms, back and shoulder muscles, forcing the body weight onto the balls of the feet. Continue pushing from the hands and at the same time tensing the thigh muscles and force the stomach forward and upward. Keep stretching with both arms and pushing from the balls of the feet, at the same time straighten the legs so that the body is forced forward and upward into a standing position. At all times keep the head and arms close together.

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF
YOUR ASSOCIATION TO THIS COLUMN.

DANCE MASTERS of CALIFORNIA held their March meeting at the Bellevue Hotel in San Francisco. Instruction was given in the following subjects by : Glenn Shipley, Baby Tap; Mary Ellen Moylan, Ballet; A. Frederick, Ballroom. **COMING EVENT:** West Coast Convention, sponsored by Dance Masters of California and Associated Dance Teachers of Southern California.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS held an all-day meeting April 12th at the, Hotel Sherman, in Chicago. Betty Mae Harris has been appointed Supervisor-at-large. **NOTE:** Convention dates for this year are as follows: **NORMAL SCHOOL,** Aug. 3rd to Aug. 15th; **CONVENTION WEEK:** Aug. 16th to Aug. 22nd. For further in-

formation write to Wm. J. Ashton, Secretary. (see ad on page 108).

CECCHETTI COUNCIL of AMERICA held a Refresher Course for members, non-members and the Junior Branch April 12th, at the Tuller Hotel, Detroit, Michigan. Members of the board conducted classes during the day. Teachers for the Associate and Non-members 18 years of age and over were: Grade VI, Enid Ricardeau, Recording Sec.; Grade V Gertrude Edwards Jory, Past President; Grade IV, Theodore Smith, 1st V.P.; Grade III, Chula Morrow; Board Member; Grade III, Jack Bickle, Registrar.

Junior Branch and Non-Members were taught Grade 1 through III by Leona Lucas; Grade I through III, Dance, by Marjorie Hassard. Grade IV through VI, Dance, by Phyllis Thorne. Non Syllabus Grade IV, by Virgiline Simmons.

This was the second refresher course of the Cecchetti Council of America, given this year. The first was held Nov. 16th, 1952, by Mary Skeaping and the Council. Members throughout the country attended the Course, including new General Board Members: Arita Lee Gallagher, Betty Kirkpatrick, Jeanne Hinte, Betty Pendracki, Jean Gloria Hasson, Sophia Tsoukalas and Ruth Hanf.

NATIONAL SMOOTH DANCERS opened their 4th Annual 'Dancing Cavalcade' March 19th at the Manor Hotel in San Diego, Calif. There are to be 40 preliminary Ballroom Dance Contests through June 6th to qualify finalists for the four-divisional grand championship to be held in Coronado Hotel's Grand Ballroom, June 20th.

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Candidly Speaking:

TAMARA TOUMANOVA

Beatrice de Baltazar, well-known writer on dance, and contributor to many national publications, including **DANCING STAR**, is shown seated with Miss Toumanova at the star's Beverly Hills home. Miss Toumanova's dog, Bella, immediately proceeded to make herself comfortable on Miss de Baltazar's lap....

UPPER RIGHT: Toumanova and David Lichine, choreographer for 20th-Century-Fox production, **TONIGHT WE SING**.

LOWER LEFT: Miss Toumanova gives her cook an assist in preparing afternoon tea....

EDITOR'S NOTE: For additional information and photos on Tamara Toumanova and the Sol Hurok story, **TONIGHT WE SING**, see the March, 1953 issue of **DANCING STAR** magazine.



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STUDIO EVENTS PAGE

STUDIO NOTES

► Former Gladys Hight student, Vernon Wendorf, who is at present with the Ballet Theatre Co., will go to Europe with the troupe this year...

► The Shipley-Maple Danse Studio in San Francisco has added the following teachers to its staff: Norman Barish, Ballroom and Hildegard Bruell, Ballet...

► The Carol Jean Dance Studio presented their Junior Follies of 1953 Fri., Mar. 6th at the Livermore Union High School. Proceeds went to the Children's Milk Fund...

► The Perry-Mansfield School of the Theatre and Dance will hold its Summer Sessions from July 3rd to August 26th at Steamboat Springs, Colorado...

► Virgiline Simmons of Lansing, Michigan, 2nd V.P. of the Cecchetti Council of America, held examinations in her studio in February. Forty students of Miss Simmons were examined in the lower grades. Among those examined was Nancy Williams, daughter of Governor Williams of the state of Michigan. Nancy, age 9, studies both Ballet and Acrobatic dancing with Miss Simmons. Sylvia Hamer, President of the Cecchetti Council of America conducted the examinations...

► The Halprin-Lathrop Dance Guild will present two concerts to be held at the Veteran's Memorial Auditorium on the evenings of April 24th and May 1st. Concerts will include both newly choreographed dances and earlier favorites...

► Lillafrances Viles of Hyde Park, Mass., is kept busy from morn' till the wee hours, what with: Coaching the Rainbow Girl's Calendar

Capers, set for Apr. 23rd; Barnard Memorial May Festival, May 1st; Hyde Park Recital at Hyde Park High School, May 18th; plus class Mon. nights for mothers. Tues. YM HA, teen class; Wed. two Ballroom classes; Thur. & Fri. afternoon and evenings more classes--and when ever there is an odd evening there are always adult Ballroom classes and private lessons to be taken care of...'

DANCE TEACHERS ASSOCIATIONS (from page 100)

THE DANCE TEACHERS' CLUB OF BOSTON met Mar. 15th for their regular monthly meeting. Guest teacher was Jack Stanly, Tap and Roy Heaton, Ballroom. Chairman of Convention, Lillafrances Viles, called a meeting to formulate plans for the 30th Annual Convention for teachers of dance to be held at Hotel Somerset in Boston, Sept. 8th to 12th, preceded on August 24th to 28th, by the 11th training school courses to be held at the New England Mutual Hall in Boston.

One of our valued members, Mr. S. Paperone, a ballroom teacher, passed away recently.

DANCE TEACHERS' CLUB OF CONNECTICUT held an All Member Meeting at the studio of Helen Flanagan in Hartford, Conn., Mar. 15th. The following teachers gave material: Madame Annette, Boy's Eccentric Dance; Barbara Hyland, Acrobatic; Patti Ann Rita, Hindu; Betty Gentino, Tap; Yolan Szabo, Ballroom, and Kenneth Newnan, Ballroom. NOTE: Helen Flanagan's baby girl is named, Colleen, and Lillian Sjoval's baby boy is Dennis--congratulations...



THE CURRENT SURGE of enthusiasm for ballet in this country has left many with the impression that our appreciation for dance theater is a relatively new development. Actually, the popularity of ballet in America is just about as old as the Republic itself. Historians find ballet performances were staged here as far back as 1791. In the 1830's, Amelie and Paul Taglioni were the rage of New York, and in the 1840's Fanny Essler barnstormed America to add to the laurels she won in London, Paris and Vienna.

The latter half of the Nineteenth and early part of the Twentieth centuries saw Americans in increasing numbers pay homage to the famed European artists and companies that toured the land. In 1939, Lucia Chase and Richard Pleasant founded the Ballet Theater in New York. Today, it occupies the foremost position on the American dance scene. Although American by birth, it draws heavily on its foreign extraction to provide it with a classic basis for its work, its choreographic creations and its performers.

The growing popularity of the ballet has attracted American composers and the Ballet Theater has performed a number of their works. Two of these

Records

are included in the four selections from its repertory as recorded by the Ballet Theater Orchestra for Capitol Records.

Bernstein: *Fancy Free*

Copland: *Rodeo*

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Two American composers are represented here in brilliant ballet contributions. One need not be a serious lover to enjoy Leonard Bernstein's *Fancy Free*. The music is light, colorfully orchestrated and richly spiced with syncopated rhythms. It tells the story of three sailors on New York shore leave who win the favor of two girls at a bar only to find they cannot equally divide their prizes. During the battle that follows the frightened girls run away. The boys are friends again but tranquility is threatened as a new girl appears on the scene. *Fancy Free* was first performed by the Ballet Theater to Jerome Robbins' choreography at the New York Metropolitan Opera House in 1944 and remains today one of the more popular modern ballet offerings.

Aaron Copland's *Rodeo* makes generous use of Western music punctuated by hoe-down rhythms to set the rollicking ranch scene for the dance of the corral hands. *Rodeo*, subtitled *The Courting at Burnt Ranch*, was first performed in 1942.

Both works enjoy an exciting performance by Joseph Levine and the Ballet Theater Orchestra and an excellent recording in Capitol's full dimensional sound system.

(Reprinted from FORTNIGHT magazine by permission.)



Igor Youskevitch and Mary Ellen Moylan

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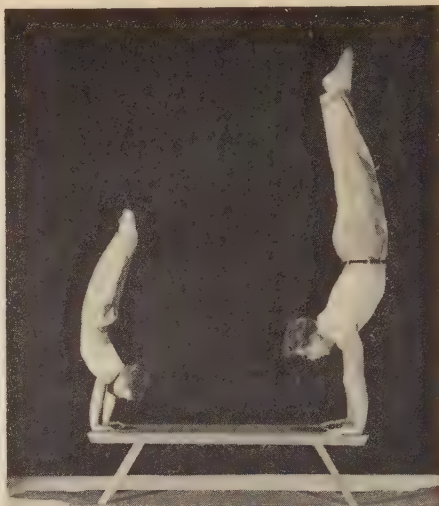
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Like Father...Like Son by LENORE EDWARDS

Bill Henry began hand balancing with his son, Billy, when the latter was a mere $2\frac{1}{2}$ years of age. Today, at the ripe old age of 5, Billy and his Dad are a popular San Francisco hand balancing team.

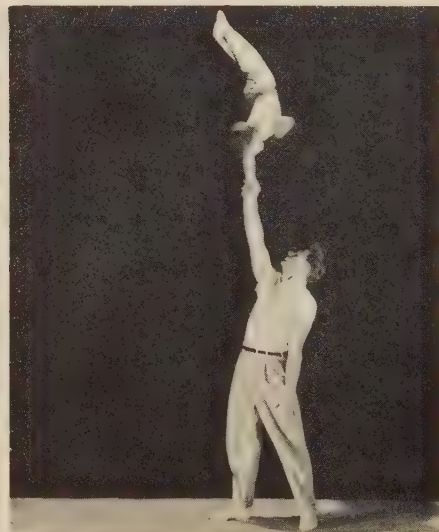
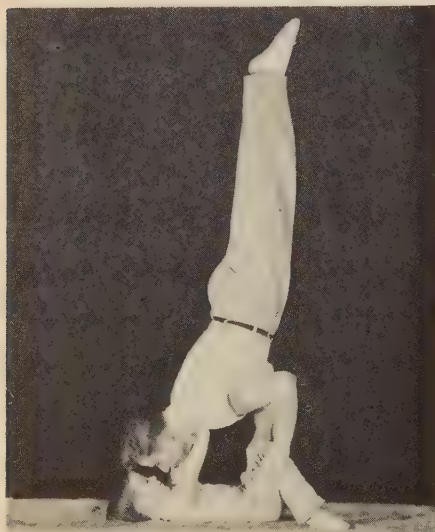
When Billy was only 2 he was already swimming and diving, and at $2\frac{1}{2}$ he could do a perfect headstand.

A great believer in exercise to keep a person fit, Bill Henry began nightly workouts with his son at the San Francisco YMCA. It was there that the 'Y's' athletic instructor, Leonard Harley, first saw the father and

son team in action. He took an immediate interest in them, and taught them their first basic stunts along with proper form and balance.

At the age of 4 Billy was balancing his 200 pound Dad on his hands. Today, this novel duo can perform many tricks that are considered difficult even for two adults.

Bill Henry's ambition is to work up a top-flight professional act with son, Billy—one in which they can perform together for many years to come.



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DIARY OF A CAREER GIRL



This is the 11th installment of an actual day-by-day diary written by dancer, Peachie Kane, who is at present furthering her theatrical career by studying at the Pasadena Community Playhouse.

(Copyright 1953 by Danstar Press)

Fri. Nov. 30th

This morning we rehearsed with music. It's really amazing how music helps to set a mood and aids the actor in building up emotion...

There is a boy in our class who has studied dancing and he and I were doing a bit of interpretive dancing to this music and Mr. Szabo (Al) was so impressed that he is going to open the show with our dance. We are flattered and immediately we began to get 'inspirational' ideas for our number. The music is very sad, and therefore the dance must be. It will be interesting to see how the audience reacts to this idea. I don't believe it has been done before, in a Greek play, not here, anyway...

At 11:30 A.M. there was a general assembly. The guest speaker was Mr. Patterson Green of the Los Angeles Examiner. He is a drama critic and playwright. He gave a very interesting talk on theatre and the job of a drama critic. He helped us to understand the critic's side of things. The whole talk was very enlightening...

We rehearsed again tonight for 'Southern Exposure'. I had to be there at 7, but we didn't rehearse until 8:30. Joan Taylor was there

and she told me that anyone in theatre must have a lot of patience because 'eighty percent of this business is waiting...'

Craig and I went to see 'Tales of Hoffmann' after rehearsal and I felt positively weak when we left the theatre--it was so wonderful.

Sat. Dec. 1st

I woke up not feeling so good this morning. Dolores went to breakfast and brought mine home to me. I didn't ask her to, she just did it. Who could ask for a sweeter roommate? I don't know what's wrong with me feeling the way I do, but I sure feel awful! Dolores says it must be a mixture of excitement and a cold...

I received a letter from my parents saying that they had left Guam and I guess that's the reason for all my excitement. It's going to be a long two weeks, though, while they are at sea...

I'm supposed to dance tonight for Charley Baker. He wants me to do the Jungle dance that I learned on Guam. I hope I will be able to, but it will depend on whether I can get transportation and whether I'm feeling any better by then.

Tonight I stayed home and did my costume plate of Helen of Troy. I chose her because she is a colorful character and will make an interesting picture....

It's raining and there is some beautiful music coming from the next room. It makes me a little melancholy thinking of my folks. It will certainly be wonderful when we are all together again. They are coming to see me in 'Trojan Women' so I'll really have to do my best. They've never seen me act before, only dance, and they are anxious to see what I've learned so far.

My mother writes that she feels strange not being able to attend rehearsals with me.

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DIARY OF A CAREER GIRL
 (from preceding page)

Sun. Dec. 2nd

Went to 11 A.M. Mass and then to breakfast and on to rehearsal for 'Southern Exposure'. I had a rather crushing experience there. I am supposed to say my line just before a crowd of tourists leaves the old southern mansion. My line is: 'and so beautiful.' Well, it seemed natural to stop and look around at that point, as everyone else was practically out of the room and I saw that I had the stage to myself. (main-stage, too) A wonderful moment and I used every facial expression I could muster, and remembered everything Mrs. Challengren had taught us in speech. I felt sure I was performing like an 'old-timer' when Mr. Phelps, before I had even finished, said: 'You don't have to stop on that line, keep moving!' Well, I was

nical dancers and as presented it looked under-rehearsed. The next work the group presented was THE WORDS BENEATH US; a ballet to the poems of Mark Turbyfill. The third and best work of the programs was the THEME, done to original music by Neal Kayan. This ballet is one of the best local efforts and the performance was good, so that the whole work was exciting and most rewarding. Jane Bockman as The Theme which is created by the composer (Ken Johnson) only to lose it to cheap commercialization, gave a beautifully tender performance. The whole program was good proof that Chicago has local talent and that we need more people like Mr. Bockman to awaken and mold this talent into a finished product...

snatched. But I guess that's what I get for going overboard on an almost insignificant line...

Tonight I went to see Mr. Baker's show. I didn't dance in it as I was unable to make proper connections. Although I didn't dance I enjoyed watching it. I especially enjoyed the performance of Aggie Auld who did 'Lovely Hula Hands' the song that was written for her and her student, Noa, who danced a terrific Jungle number. I didn't get home 'til 1 A.M. and 7 sure comes early, but it was worth it.

Mon. Dec. 3rd

Oh how I hated to get out of bed this morning. It was cold and rainy and I was very sleepy...It's kind of difficult to portray the electrifying Cassandra at 8:30 A.M.

The chorus is really shaping up. Tomorrow we are going to rehearse after school, by ourselves.

Today we did floor exercises in dance. We had to work inside on the roof because of the rain...

Rehearsed 'Southern Exposure' until 11 tonight. The leading man is sick and everyone is praying like mad for his recovery.

It's still raining and we natives are sure taking a beating from the out of state kids. (to be continued)



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